

Prior to publicizing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

CORRESPONDENCE

1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1959]

130 MOUNTAIN ROAD

Dear Mrs. Halpert -

Enclosed is check
for \$1200 for Max Weber
journales.

Harbord Bunny did
a terrific framing job for
us & it looks wonderful.
We love it!

If you have - or get -
any small webbers, we'd
be interested. We'll be in

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N.Y.C. at 450 East 63rd St.
Templeton 8-0398. til April
on first, should you want
to call me to come look
I was awfully pleased
having a drink with you
+ Mr. Weber
Thanks!
Sincerely
Shirley Bland
(Mrs. Chester)

Jan 5th 1949
for the Justice in Harlem

[1959]

Edith Halpert

See pg. 6 - Let me know when you
want to review our presentation to
Pfizer.

Daniel de Koon

(please see over) →

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pol
mbed
center phone #

please
note
our
new
phone
number

Daniel deKoven-CTI/communication techniques for industry, inc.

plaza 5-2188

510 madison ave.

[1959?]

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CITY INVESTING COMPANY

980 MADISON AVENUE

NEW YORK 21, N. Y.

ROBERT W. DOWLING
PRESIDENT

Dear

Having given extensive thought over a period of years to establishing an Association of New York Art Dealers, I am happy to announce that such an Association is now in process of formation and we would like you to join us as a founding member.

It seems to us that such a move is long overdue; its benefits to the trade are self-evident; and that an Association of dealers will greatly enhance our effectiveness in all those areas where our professional self-interest and welfare are identical with the social and cultural good of our City, State and Nation.

We mean to cause the City Fathers and the public in general to recognize the basic public service rendered by the art dealers here. Like the museums and theatres of this City, we provide facilities both for residents and for visitors which are cultural and recreational. Unlike the museums and the theatres, we art dealers do not depend upon public funds nor upon private admission charges. It is estimated that more than 90% of our visitors are not truly potential customers of ours, but are nevertheless beneficiaries of our galleries' displays. In view of our tremendous and continuing contribution to the welfare and culture of our City, all at our own expense, we have an additional claim upon the community for favorable consideration of our special problems.

By emphasizing our contribution to the City, we will not minimize our leadership in developing the criteria of taste by virtue of which our Country leads in the intercultural race not only within the free community of nations but vis-a-vis the authoritarian bloc. Mutual understanding and respect has been the point of this civilized rivalry. As many of us are regularly contributing substantially to this national goal, the publicization of this struggle will reflect great credit upon the art dealers and will at the same time advance the West in the intercultural contest itself.

The Association will attempt to deal, as a matter of routine, with such matters as:

1. Establishment of an ethical code such as is found useful by other professional associations.

2. The establishment of criteria for membership and conduct so that the buying public will be fully aware of the high standards maintained by members.
3. Dealings with the public through art and other media, including direct rebuttal in the event of comment judged prejudicial to the trade.
4. The establishment of authentications committees and referral committees by the Association to which outsiders may turn under appropriate circumstances.
5. The formation of a committee within the Association to which complaints may be addressed in the event of practices judged detrimental directly or by implication to the trade as such.
6. Exploration of the possibility of bulk advertising rates in the metropolitan papers to permit the kind of regular listing of galleries and showings similar in form perhaps to the theatre listings that appear daily in the metropolitan papers, with advantageous rates to those participating.
7. Exploration of the creation of a brokerage service by the Association on a confidential basis so that dealers' "wanted to buy" and "wanted to sell" information can be exchanged between dealers, without disclosure of the names of clients. (This service may well be so valuable as to create an independent Association income to be used for the benefit of the Association.)
8. Consideration of action to affect City, State and Federal legislation governing such matters as...
 - ... excise taxes unfairly burdening art dealers
 - ... possible restrictive regulations governing the free use of U. S. currency abroad
 - ... real estate variances, such as zoning limitations restricting the location of galleries
 - ... inadequate parking space to permit loading and unloading for galleries
 - ... exemption from jury duty in instances where jury service imposes unwarranted hardships on principals in galleries
9. Consideration of the establishment of an Exchange for museums and others who may wish to balance their collections.

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10. A review of compensations for appraisals.
11. Consideration of deductions for architects and decorators.
12. The establishment of a register of stolen art objects, including photos and full descriptions, conceived as a deterrent to theft.
13. The establishment of a central file on credit ratings for the information of associated galleries.
14. The establishment of a central file on forthcoming events to minimize conflicts in scheduling.
15. Establishment of a committee of dealers handling the works of living artists to consider such matters as...
 - ... scholarships for young artists
 - ... uniform regulations governing insurance on the works of living artists
16. A review of miscellaneous matters such as...
 - ... standardization of Monday closings by members of the Association
 - ... the possibility of instituting a Dealers' Night once a month to permit dealers to see one another's showings
17. Publication of a periodical journal for the useful exchange of information of interest to associated dealers, including all such matters as the above.

We have asked Mrs. Catherine C. Hemenway to act as Executive Director of the Association and are fortunate that she is available to us. She is a person of competence and standing in the community, well regarded by local, state and federal officials. She is a former by-line journalist both in this country and in Europe, and able to give the Association the day-to-day attention none of us can spare for the job.

We would be grateful if you would indicate whether you will attend a first meeting by sending a note to Mrs. Hemenway in care of my office. This meeting will be held in the Board Room of the City Investing Company, 6th Floor of the Parke-Bernet Building, 980 Madison Avenue, at o'clock in the , 1961. At that meeting, we can discuss organizational problems and have an exchange of views. Please also submit any thought you may have to offer on the focus and structure of the Association to Mrs. Hemenway in advance of the meeting, if you care to.

Very sincerely,

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The idea of a gallery organization arises from the feeling among many dealers that the business we are in has become big business and should be treated as such.

Most of us, I believe, ^{alone} got into the art business not ~~alone~~ with ~~artistic~~ ^{artistic} earnings but, like the artists themselves, from interest in the thing itself. And this attitude on the part of so many American dealers has in a large measure contributed to the standards which have made American art acceptable and certainly it has made for confidence in it.

At the same time interest in art in this country has greatly widened without proportionately deepening. Therefore the art business provides a natural attraction not only for the opportunist but for dilettants and the naïve as well. Each of these groups- even tho some are well meaning- are equally destructive of true value.

For instance, in a recent issue of Art News there were 126 reviews of New York City gallery exhibitions. Of these 118 were one man shows. Well, it should not be necessary to further amplify the need for a community of reputable, responsible and established galleries.

The chief idea is to identify, by membership, those galleries which have maintained an attitude or point of view about art and have affirmed it by their continuance in a certain direction. And also by their continuance have affirmed a public confidence in their taste, tactics and responsibility. The widely divergent views held by the galleries invited for membership is ~~xx~~ of no concern except for the little matter of differences of taste and directions being the life blood of art. Art, it can be said, is just about the last stronghold of the individual and such a stronghold we must keep it. But even individuality can be watered down too far by 126 gallery shows in a single month.

As a basis for the proposed organization the following limited conditions for membership have been suggested:
First and foremost no member shall rent out gallery space nor charge for holding works on consignment, nor for exhibiting works in group shows. Artists may be required to pay for all framing, photographs and excessive costs of catalogues and advertising- this means costs above a fixed amount which the gallery must pay. In no event is the artist to pay the total expenses of an exhibition.

Membership is restricted to galleries which have been in operation for five years or more.

Discounts to museums of sales by member galleries to be a uniform 10%.

Discounts to other dealers to be 15% locally and 20% to out of town galleries which pay all expenses including insurance.

Discounts to decorators, architects, etc. to be a uniform 10%.

(2)

Member galleries do not accept responsibility for insurance on works left on consignment or for consideration. All members should use a uniform receipt which states these conditions.

Artists affiliated with a gallery should be required to pay a full commission on all sales outside the gallery.

A collectors discount, so called, shall not be allowed unless the work is going to a museum or for other special or exceptional reasons. Works owned by a gallery may be dealt with in any way the owner wishes.

.....

In addition to the above there are many other obvious advantages in a coherent gallery group. For instance, as a group we could ~~offer~~ more effectively ask some questions about the Brussels Fair limitations.

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#

CITY INVESTING COMPANY
980 MADISON AVENUE
NEW YORK 21, N. Y.

ROBERT W. DOWLING
PRESIDENT

[1059?]

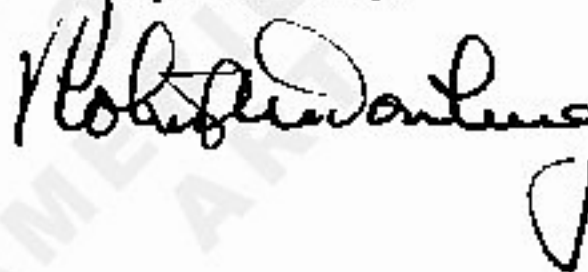
Dear Mrs. Halpert:

It has seemed to me for some time that it might be well if an Association of Art Dealers were established in New York and I have had prepared the enclosed letter with which I am planning to invite a broad range of Art Dealers to become members of our new Association.

I am forming an Initiating Committee which would not be complete unless you joined with me.

I do hope it will be convenient for you to give us the benefit of your views in person in the Board Room of the City Investing Company on the 6th Floor of the Parke-Bernet Building, 980 Madison Avenue, on Wednesday, May 17, at 6:00 p.m.

Very sincerely,



RSVP
Yukon 8-8000

Proposed Initiating Committee

Robert W. Dowling
✓ Eleanor Saidenberg
✓ Martha Jackson
✓ Grace Borgenicht
✓ Sidney Janis
✓ Edith Halpert
✓ Samuel Kootz
✓ Betty Parsons
Leo Castelli
Alexandre Iolas
Arne Ekstrom
Michel Warren
John Myers
Tibor De Nagy
Herbert Mayer
Jack Mayer
Saemy Rosenberg
Eric Steibel
Andre Emmerich
Mathias Komor
✓ Otto Gerson
George Staempfli
✓ Marian Willard
✓ Dan Johnson
Ward Eggleston
Karl Lunde
Robert Samuels, Jr.
? Louis Goldenberg

Kraushaar
Nitch
Rebels

[1959]

EARLE GRANT
2922 NICHOLS STREET
SAN DIEGO 6, CALIFORNIA

Edith, dear:- Thursday Eve

It was exciting to find a letter from you in the mail this noon - too brief, and did not tell us all but I realize how much you have to do re opening the Gallery and also you must still be exhausted. I am so glad I've dropped in.

The reason for this hasty answer to your letter is the "Dial" Exhibition Catalogue

2

EARLE GRANT
2922 NICHOLS STREET
SAN DIEGO 6, CALIFORNIA

Which came in the same 2111
Santon Lechaiz's "The Mountain"
was the first figure of his Plin &
I discovered - I believe it was
at the Kraushaar Gallery when
on the Street level on 5th Ave.
We were over come. We haven't
seen one since but have
always been on the search
Maybe dumb and
I believe I understand this
is in the Dial Collection but
who now owns that - Worcester?

fine stays on until Nov. 30 when
discontinue these Sunday
mornings

EARLE GRANT
2922 NICHOLS STREET
SAN DIEGO 6, CALIFORNIA

You have a "Note" the exhibit is
from the Dial Collection unless
otherwise indicated. and also
the D Collection was intended
to form a "stock" for reproducing
So I am afraid I understand
this one is not for sale. How
large is it? We have the
LeChais - "Equestrienne" like
Modern Museum's; also probably
some Bronze as in 4th Street
+ a Bronze Standing draped nude

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The Minoan painting in
pottery or decoration
and on walls is very
beautiful -- free, creative
and rhythmic. I feel
very much part of it
color - blue, beige, brown
gold, yellow, white, - but
not the sky blue - that
I may add to the palette.
We enjoyed the party you
gave us - it is this touch
of warmth in friendship that
makes N.Y. - home. Cordly Helen & Milton



Mrs. Edith L. Halpern

32 East 51

New York City

N. J. A.

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105 MEXICAN BRONZE - 1924. DONOR: DR. H. H. HARRIS.
MUSEUM OF CANADA - 1924. DONOR: DR. H. H. HARRIS.

(1990)

Dear Mrs. Neupert:

We wish to keep the Horace
Pippin painting of John Brown
Reading his Bible. Everyday
it grows more interesting and
we can see the greatness of
his primitive contribution.
Secondly could we have

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Mr and Mrs. Paul Todd Molder

2x alterations on our purchases
from you for insurance purposes.
Sincerely, what do you
think the owner of the other
Poppin (Peaceable Kingdom)
would consider adjusting his price to?
Sincerely, our very best
wishes to you.

Sincerely,
Hope Moller

[1959]

THE NEWARK MUSEUM

1909 : 50th Anniversary Year
1959

Your gift to the Museum is now included in
a current exhibition. Please accept again our
sincere appreciation of your generosity.

50 YEARS OF COLLECTING: American Folk Art
on view through November 1959

- Artist Unknown, "Portrait of a Man"
- Artist Unknown, "Portrait of a Woman"
- Artist Unknown, "Decoy Bird," sculpture

Katherine Coffey

Newark, New Jersey

Director

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Гостиница „НАЦИОНАЛЬ“
г. Москва

Mrs Habet -

1959
Sorry I missed you.

I am leaving tomorrow (Thursday)
and want to take the comments
you have back with me. Would
you leave them in a sealed
envelope at the desk in my
name. I will have them
translated & back to you before
you leave. or I can put
the originals in the mail
to your gallery.

The best of luck and many
many thanks for your
valiant efforts.
Bob Seward

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Mrs Halpert
Rm 301



ГОСТИНИЦА
УКРАИНА
г. МОСКВА

[1959]

Feltz —

Best wishes for a happy
and very successful stay.

It was so nice to meet
you. Do come visit us when
you get to Washington — 3013
Dumbarton Avenue.

Feltz Sivarid

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purchaser is living, it can be assumed that the information
may be published for the life of the work.

Franklin C. Watkins [1959]

2026 SPRUCE STREET
PHILADELPHIA 3, PA.

Dear Edith,

Recent un-American Fantasies
have kept me pretty busy - an
excuse for not paying my bills,
but no excuse for not writing
to you. I'll assume your
forgiveness, since you'd have had
no time to read letters, anyhow.

Lamar Dodd (Head Dept. Art,
Univ. of Georgia, Athens, Ga.) has
kept up his Russian contacts
much more conscientiously than
I have done. I have asked him
to make suggestions to you.

I found our Embassy over there
very much on the ball. Their
advice was always O.K. and, when
they didn't know, they said so.

You'll probably be advised to
make contacts with their
Ministry of Culture - Hand in

The Embassy over there may function the inclusion
of so many abstractions. Our reasons for including them
was well considered, and we have included shipping items

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2026 SPRUCE STREET
PHILADELPHIA 3, PA.

Slow with Moscow Artists Union and
both these, in turn, Tied up with
Press opinions ^{personal}. They
keep things under control. You
may be asked to speak for the
Press - radio. It will be done
on tape and deleted to suit. We
tried to avoid it as much as possible.
Did you see where. They'll ask
you many questions about how
Artists get along. I'm glad they're
sending you; for you can just
tell them you've made millions
for Am. Painters. I hope you'll
be able to look rich. It impresses
them unless they can think it's faked.

Once we allayed their doubts that
we were what we said we were
they were very kind and so dear.
You'll hear a lot ~~of~~ ^{about} Artists understanding
each other in universal Bond etc.
They're great people for toasting
(white wine does instead of Vodka)
A few handy ready made remarks

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2026 SPRUCE STREET
PHILADELPHIA 3, PA.

3

on Peace, Art, Artists, International
Exchange exhibits etc. will stand
you in good stead. Don't fear
being Tute

IOGANSOON - President of Academy
Eq. man - title?

E. IVANIAN - Ministry of Culture

Telephone No. U.S. Embassy 5-2-00-08

BORIS YERASOV - Ministry of Culture (MOCCO)

SERGEI GERASIMOV - Chairman
ARTISTS UNION

GORKY ST. 22

The following Russian Artists were coming
over here and haven't showed up.
U.S.I.A. would be glad to hear anything
you pick up on this

IOGANSOON - Pres. Academy

DZHA PARIDZE - a Georgian

TANSYNBAEV - an UZBEK,

pronounced JAR PA REED ZEE
Central Asia

Little shots whom you just might run into for
whom I developed deep affection

NAME GORELINE NATALIA - call her NATASIA
U.S.S.R INDUSTRIAL EXHIBITION
FOREIGN OFFICE

she may be assigned to our exhibit,

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4
2026 SPRUCE STREET
PHILADELPHIA 3, PA.

and a man named

Samuel Joseph Linden who
is in charge of a Cultural Rest
House ^{away from} outside of Moscow; but he
might not show up.

Now I have a lot of Artists
names - too long a list to burden
you with.

If your stay allowed you to
go to Georgia the Ministry of
Culture down there were particularly
nice. Be sure in TBILISI to
see the silver reliefs in the
Museum. Too easy to miss and
very outstanding

I should come up to see you.
There's so much I might say
in talk that doesn't come to me
now. Drink "NARSAN" water.
Try for the SOVIETSKAYA Hotel.
Their newest. Food was good

Their attendance to our
show will overwhelm you. I don't
think they'll like our exhibit

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2028 SPRUCE STREET
PHILADELPHIA 3, PA.

5

but, worse the less, I believe it
will have more lasting effect
on them than had we been
less honest and tailor-made
the show to their taste. Our
show is no pretty portrait of
the face of America, edited
to pretty up Democracy. That
sort of thing would have been
particularly clear to them; for it
is their own technique with us.
One might say that the show
is Democracy itself and my
hope is that the dynamism within
just that will make their composite
mouth water.

I'm sorry that so much good
the show might have done has
been neutralized by recent events,
but during the last two days hope
rises that in America the air
may become decent again. Supporting
me through all this is the conviction
that we got a good show together
Good Luck - as ever - Wally

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BIRD OF PARADISE

Woodcut by Pedro Diaz Morante. Spanish, Engraved 1623-1631

THE METROPOLITAN MUSEUM OF ART

Whitney Fund, 1956



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[1959]

All good wishes to you
from

Frederick & Joan Wright

& Congratulations on firing
with both barrels!
(in Moscow)

C O P Y

Angelo Tagliabue
Architectural Sculptor

1805 Summit Avenue
Union City, N. J.

Jan. 1st, 1959

Mr. William Zorach
276 Hicks Street
Brooklyn 2, N. Y.

Dear Mr. Zorach,

The estimate I received from the foundry I represent in Italy for producing a bronze cast of your monument as per photographs submitted to me for the purpose of enlargement and estimating to the size required of 15' feet high as a key to the proportion for the rest of the model is as follows:

For casting in bronze chased and finished with patina to the desired color specified by the sculptor and to your approval	\$15,000.00
For the enlargement done in Italy cast in plaster and ready for the foundry	7,000.00
Shipping and packing approximately	3,000.00
My expenses for supervising and working on enlargement in Italy would be about	4,500.00
	<u>29,500.00 total</u>

These quotations do not include any erection nor any expense for foundation nor any cost of granite base which will be done by others.

I could go into this project further if you think it is advisable at this stage as there may be contingencies such as insurance taxes etc.

The insurance is sure to be quite an item also I will investigate if the price I received includes the packing also we should know how the bronze is joined in order to minimize the work at this end as much as possible.

shipping to U.S.A. or
This quotation does not include any expense for any welding on job site which may be required nor any wages nor expense which may be necessary for proper anchoring of monument and which is at present indefinite as to what is wanted.

I hope this will give you a preliminary idea of the problem and will be glad to be of any further service to you at any time required.

Very truly yours,

(Signed:) Angelo Tagliabue

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AF A
Aetna - Gambell
January 2, 1950

Mr. W. Cummings
The Aetna Casualty and Surety Company
151 William Street
New York 36, N. Y.

RE: Your file - 1-SIMP-60730 B-3

Dear Mr. Cummings:

Thank you for your letter.

I have just returned from my vacation and am attacking a very fat folder of correspondence.

I want to thank you for the check which was forwarded by our broker. Under separate cover I am sending you a photograph of the Indian before it was damaged. However, I have no reproduction of the Plate reproduced for the Index of American Design, which, in its entirety, is owned by the National Gallery, and doubt whether they would send me a copy. May I therefore suggest that you write directly to the National Gallery, addressing the letter to Mr. Christensen who is in charge of that department.

I am sure that you will recover a figure well in excess of the insurance refund that you sent me, as this is unquestionably one of the outstanding examples in the trade-sign category.

As a point of information, can you tell me how I commit myself in signing the document which accompanied your check. Does that mean that I will be obligated for any differential between the sum I received and the settlement you obtain from Gimbel's?

In closing, may I tell you how much I enjoyed working with you. Your courtesies are greatly appreciated.

Happy New Year.

Sincerely yours,

EGM:ph

January 2, 1959

Mr. Gordon Mackintosh Smith, Director
Albright Gallery of Art
Delaware Park
Buffalo, New York

Dear Mr. Smith:

I cannot tell you how sorry I am that I missed you and Mrs. Smith during your visit. I sneaked off for a two-weeks' vacation and have just returned.

Naturally I am very eager to know which of the two paintings you preferred and if so whether you would like to have it or both sent to you on approval.

In any event, I was glad to learn that you were about as it indicates a complete recovery.

Happy New Year to you and Mrs. Smith.

Sincerely yours,

EGH:pb

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January 2, 1959

American Federation of Arts
1083 Fifth Avenue
New York, N. Y.

Gentlemen:

In referring to our records, I find that you have on consignment a print by Stuart Davis incorrectly listed as colored silkscreen. This print entitled DETAIL STUDY FOR "CLICHE" is a lithograph in color. Will you please make this correction on your records.

Also, now that the edition is practically sold out, Davis asked us to increase the price to \$150. Will you make this change on your records.

Thank you for your courtesy.

Sincerely yours,

RCH:pb

Batten, Barton, Durstine & Osborn, Inc.

ELdorado 5-5800

383 Madison Avenue, New York 17, New York

Advertising

January 2, 1959

Pl. mch new bill - void (st) - making it replaced by #

The Downtown Gallery, Inc.
32 East 51st St.
New York 22, New York

Attention of Mr. Allen

Gentlemen:

Would appreciate it very much if you would make
out a new bill of sale to read:

Batten Barton, Durstine & Osborn, Inc.
383 Madison Avenue
New York, New York

Attention of Clayton Huff, Assistant Treasurer

I'm enclosing the bill you sent which was made out to me.
Thank you.

Very truly yours,

Robert L. Foreman
Robert L. Foreman *jd*

RLF:JD
Enc.

January 2, 1959

Mr. Walter R. Beardsley
Miles Laboratories, Inc.
1127 Myrtle Street
Elkhart, Indiana

Dear Mr. Beardsley:

When I returned from my vacation several days ago I found your letter of December 19th.

Indeed I am delighted that you have decided to acquire the O'Keeffe painting and am very happy that your previous letter coincided with O'Keeffe's consent to reduce the price by \$1500.

The exhibition at the Whitney Museum closes this week and I expect all the paintings on Monday or Tuesday. The O'Keeffe will be shipped to you promptly. An invoice is now enclosed.

Although she has had two large retrospective exhibitions — one at the Art Institute of Chicago and another at the Museum of Modern Art — no catalogues are available. I would suggest, however, that you write directly to the Art Institute requesting a copy which may be available to a collector. The date of the exhibition and that of the catalogue is 1943. Meanwhile I am enclosing biographical data and a few catalogues which we have available are being sent to you under separate cover.

It was very nice to meet you and I hope to have the pleasure again in the near future.

Sincerely yours,

EDH:pb
Enclosure 5

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1959

Mrs. Chester Bland
130 Mountain Road
Hartford, Connecticut

Dear Mrs. Bland:

Thank you for your note.

Because I was away on a vacation I did not have an opportunity to answer it earlier.

Naturally I am very much pleased that you decided to retain the very handsome painting by Max Weber. A receipted invoice is enclosed.

X If and when we obtain from Max Weber any small paintings, I shall communicate with you promptly at your New York address.

I, too, enjoyed the short visit and hope that we have occasion to meet again very soon.

Sincerely yours,

EGH:pb

Enclosure

265
12/22

Concordia

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January 2, 1959

Mr. Dante Calderaro
324 West 2nd Avenue
Columbus 1, Ohio

Dear Mr. Calderaro:

Thank you for your inquiry.

Unfortunately we have no comprehensive catalogue published by this gallery but under separate cover I am sending you our announcement of the 33rd Annual Exhibition which contains an illustration of a work by each artist in the gallery other than those by earlier artists who are now deceased. We shall also be glad to continue sending you announcements if you so desire.

Sincerely yours,

BCH:pb

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January 2, 1959

Mr. Frank A. Campini
830 - 7th Avenue
San Francisco 7, California

Dear Mr. Campini

Indeed I shall be very glad to send you the Cushing weathervane
of the Rooster.

This will be shipped to you within the next few days.

The figure that I gave you is entirely satisfactory and I would
suggest that you make out the check to me personally as the
Downtown Gallery has no association with the project.

I hope that you will be East again in the near future and that
I shall have the pleasure of seeing you.

Happy New Year.

Sincerely,

EGH:pb

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may be published 60 years after the date of sale.

January 2, 1959

Mr. Clarence C. Case
The Sky Pilot of Massanutten Mountain
1814 Ford Building
Detroit 26, Michigan

Dear Mr. Case:

On my return from a vacation I found your letter dated December 23rd. I was very much interested in this letter and your expression of interest in the late David Fredenthal. As you know, he made a tremendous contribution to art in America. If you will communicate with Archives of American Art at the Detroit Art Institute, you can obtain, I am sure, a record of Fredenthal's achievement, by way of reproductions of his paintings and of the many clippings which appeared in relation to his work.

Also, if you will write directly to Mr. Harold Milch of the Milch Galleries located at 21 East 67th Street, New York City, additional material will be sent to you. For your information, Fredenthal was connected with the Milch Gallery during the last years of his life and all his work is located there.

Sincerely yours,

EOH:pb

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✓ PO
January 2, 1959

Mr. Robert R. Cavane
2255 Scranton Road
Cleveland 13, Ohio

Dear Mr. Cavane:

Because I was away on a vacation your letter did not come to my attention until today.

The Ben Shahn painting entitled *PARABLE*, which you saw at the Whitney Museum, was sold shortly before the exhibition. It was acquired by the Hunsan-Williams-Procter Institute, and of course is no longer available.

There is nothing similar in subject matter but we have other examples by Shahn, one completed subsequently which has not been exhibited as yet and two or three smaller paintings, as well as a comprehensive group of drawings. If you are planning to be in New York in the near future, I should be glad to show them to you. On the other hand, we can send you some photographs if you so desire.

Sincerely yours,

RM:pb

January 2, 1959

Mr. G. H. McLaughlin
Assistant Manager
The Chase Manhattan Bank
30 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. McLaughlin:

In reply to your letter of December 19th I am glad to confirm the signature of John C. Marin whom I have known for more than ten years and who has been employed by the Downtown Gallery for a period of more than seven years.

Both he and Mrs. Marin are very responsible and can be recommended highly.

Sincerely yours,

EGH:ph

P.S. Owing to my absence on a two-weeks' vacation, there has been a delay in my reply.

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January 2, 1959

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your letter.

In looking through our photographic file, I found that only the male figure has been recorded and am therefore having his female mate photographed on Monday when the service will be resumed. I will be sure that the prints reach you in good time.

Happy New Year.

Sincerely yours,

EGH:pb

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January 2, 1959

Mr. J. Danico
464 Tampa Street
Philadelphia 20, Pennsylvania

Dear Mr. Danico:

Unfortunately we have no comprehensive catalogue published by this gallery but under separate cover I am sending you our announcement of the 33rd Annual Exhibition which contains an illustration of a work by each artist in the gallery other than those by earlier artists who are now deceased. We shall also be glad to continue sending you announcements if you so desire.

Sincerely yours,

ECM:pb

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January 2, 1959

Mr. K. Skrivergard
Danish Information Bureau
588 Fifth Avenue
New York, N. Y.

Dear Mr. Skrivergard:

As we are now organizing several exhibitions including drawings by Ben Shahn, I am writing to ascertain the approximate date on which we may expect the return of the group you borrowed from us on October 27th. Also, if a catalogue was published for the show, would you be good enough to send us two copies — one for our records and one for the artist.

I hope the exhibition was a success.

Sincerely yours,

EGH:ph

Reginald

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January 2, 1959

Mr. Denys P. Myers, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Myers:

Please forgive the error on our mailing card. We have made the correction and hereafter you will be addressed under your right name.

I am very pleased that the Zernach watercolors have been added to your collection. Zernach had such a pleasant time during his stay in Des Moines that he was eager to express his appreciation as he did.

I hope to have the pleasure of seeing you in the near future.

Sincerely yours,

EGH:pb

P.S. Your letter arrived while I was on my vacation and this explains the delay in the reply.

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Stella Drabkin 2404 Pine Street Philadelphia 3, Pennsylvania

January 2, 1959.

Dear Edith,

Time is getting short. I shall be in New York the afternoon of Wednesday the 6th and stay thru Thursday the 7th for the final roundup for material for the artist-writers show.

I would love to see you, however if you expect to be busy will you please arrange for me to select the sketches. You did suggest Fisher and Rathner also and if you have any prints or drawings of theirs, I can see them also.

Our exhibition could be truly magnificent if more space had been allotted. New clues are turning up constantly. We shall have original sketches and manuscripts by Carroll (for Alice.....), Beardley, Thackeray and others.

I shall call you as soon as I get in (sometime after 2 o'clock) to learn what is convenient for you.

David and I wish you a very happy new year with

Affectionate greetings,

Stella

January 2, 1969

Mr. Lawrence A. Fleischman
19480 Burlington Drive
Detroit 3, Michigan

Dear Larry:

On my return from a much-needed vacation, I found your note and a deposit slip for your crew-yentifa check. Many thanks.

While I was in the quiet of an island in the Bahamas and after three days of complete seclusion, I took inventory of 1968, and in the peace of the new environment, had an opportunity to take inventory of the period in relation to the past. Despite the recollection of the problems of running a joint like this, I came to the realization that a wonderful thing had happened in America. At no time in history — and as you know, I have a pretty good idea from the considerable study and thought expended — has art become such an integral part of living, including a complete cross-section in the way of economic status, personality types, industry, architecture, and public institutions. At no time has there been so much encouragement for contemporary artists, although, of course, it does not reach all levels. At no time has there been such consistent continuity for major artists and for so many younger artists who have been encouraged by way of prizes, fellowships, exhibiting facilities, and purchases.

All this should make you feel very good as you are among the younger collectors who have played so great a part in this development. Besides, you have made one of the truly great contributions in encouraging others to follow your path and in giving of yourself by traveling and educating others.

So you see, my dear, what a vacation can do to a tough character like me, when she breaks down and says something pleasant.

My affectionate greetings and best wishes to you, Barbara, and the offspring, for a very happy New Year.

Sincerely,

RM:pb

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January 2, 1959

Garelick's Gallery
20208 Livernoise
Detroit, Michigan

Dear Mr. Garelick:

I have just learned that the entire edition of *PROEMIX* by Ben Shahn has been sold and am writing to ascertain whether you would be good enough to return the copy that you have on consignment together with three others -- shipped to you on October 9th. Won't you please let me know.

May I take this occasion to wish you a very happy New Year.

Sincerely yours,

EM:ph

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MR. AND MRS. J. H. GRAND
821 CELLA ROAD
ST. LOUIS 24, MO.

Jan 2, 1959

Dear Sir:

Can you give me
an idea of what a
Madighani pencil
drawing 17x11 would
cost today?

If they without
a signature had much
would the value be
affected?

Do you have any
Madighani drawings?

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I shall appreciate
a reply by return
airmail

I hope to be in N.Y.
within weeks and will
appreciate news of
shows at your gallery.

Cordially

Mrs. J. A. Grand

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January 2, 1959

Mr. Bruce Hooton
281 East Broadway
New York, N. Y.

Dear Mr. Hooton:

On October 29th we lent to you for reproduction a drawing
by Karl Zerbe.

If you are through with this would you be good enough to
return it at your convenience.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

January 2, 1959

Mr. Edmund J. Kalra
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

It was sweet of you to write. I was very amused that you still recall the O'Keeffe conversation. As a matter of fact she was greatly amused and of course I had a big laugh about the matter — not at your expense but at hers. I consider it a very delightful episode. Whether or not you become a better prospect, please believe me that it is always a pleasure to see you and your charming wife.

Happy New Year.

Sincerely yours,

EGH:pb

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Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Sylvan Long
1500 Milan Building
San Antonio 5, Texas

Dear Sylvan:

Please forgive me for appearing so irresponsible, but your letter arrived during my absence while away some precious time in the Bahamas in the hope of recuperating from the mad rush of Christmas and pre-Christmas buying of American art.

Frankly it was a joy to be among people whose only contact with art was by way of Christmas cards by Eisenhower, Churchill, and Grandma Moses.

I am enclosing a photograph of the large Stuart Davis, which indicates the size, et cetera. The gouache, as you recall, had several scratches but has just been returned by Stuart Davis. While it is still in our possession, I can see no way of withholding delivery as the client involved had spoken for this picture a long time ago and I had to fulfill my obligation, although after you expressed an interest in it I tried to discourage him without any success. I want to assure that the prospect of selling the oil instead had nothing to do with my decision or the client's. You may assure Mary that I am not the greedy type. This is facetious, of course, but I want to convince both of you that I have no association with the ether. In any event, I shall make one more try before we make delivery of the gouache. There is something else that he wants desperately (besides the Davis) and perhaps my assurance that he will obtain this from us will break him down. In any event you may show the photograph of the oil to the Leepers.

Now about the Sheeler painting. This is being returned from the Whitney exhibition early next week. Frankly, unless you feel that this is the example you want to retain, I would suggest that you wait until another picture arrives. I can give you my solemn promise that a photograph or a color transparency will be sent to you immediately upon receipt of any such picture, so that you may have an opportunity to study it before we offer it elsewhere. It would be very clumsy for us to sell a painting and then take it back for a later example. As a business man, you can understand how difficult this is psychologically. No one like to purchase a picture

Mr. Sylvan Long

— 2 —

January 2, 1959

which had been returned for a "better" one. Because a creative artist never repeats himself, there is no possibility that he will produce another picture like any previous example. The next one may be in a very high key and a rural subject. We never know, nor does the artist. Therefore I repeat that unless you intend to keep CALIFORNIA INDUSTRIAL, I would suggest that you wait and take a chance on the next performance. In any event I can assure you that I shall be glad to send it to you on approval, but not with the proviso of exchange. You think about it and let me know. There is no immediate hurry as it is the only available painting other than the small one which you saw during your visit and we are in no hurry to place it. I am sure you will understand my position and my responsibility to the artist. Thus, let me know whether you would like to have CALIFORNIA INDUSTRIAL sent to you for further study or whether you would prefer to wait and have whatever new painting he may deliver sent to you on approval subsequently, that is, after you see the color transparency. I shall await your answer, meanwhile reserving the former, which, incidentally, I consider, and so does the artist, a top painting. I would never recommend anything else to you.

I was very much touched by your postscript. You certainly are an aesthetic person, thinking of paintings during a party.

My very best wishes for a Happy New Year and much joy.

ECHE:pb
Enclosure

P.S. I forget to express my gratitude for your confidence in me.
This I appreciate immensely.
You may have your all.

difficultly this is psychologically. No one like to purchase a picture for a later example. As a business man, you can understand how would be very cheap for us to sell a painting and then take it back have an opportunity to study it before we offer it elsewhere. It you immediately you reject it any such picture, so that you may promise that a photograph or a color transparency will be sent to you with another picture arrives. I can give you my solemn this is the example you want to retain, I would suggest that you always exhibit only your best. Finally, unless you feel that you don't like the picture exhibited. This is being returned from the

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January 2, 1939

Mr. Hoke Levin
2347 Penobscot Building
Detroit, Michigan

Dear Mr. Levin:

It was very thoughtful of you to send a photograph of the
Shahn for our records.

Many thanks and best wishes for the New Year.

Sincerely yours,

EGH:ph

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purchaser is living, it can be assumed that the information
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January 2, 1959

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanleys:

When I returned from my vacation I found your letter of December 15th. I was very much intrigued with the bags mentioned but it was much too late for me to purchase a Christmas present, specifically on December the 30th. Seriously I cannot conceive of such self-indulgence and there is no woman I love sufficiently to indulge in this manner. However, I am sure that they have been sold by this time.

May I take this occasion to thank you for your thoughtful kindness in sending me the delightful gift. I am very much touched.

Please accept my hearty wishes to you and Billie for a very happy New Year.

Sincerely,

EGH:pb

January 2, 1959

Mr. H. James Marshall
1991 Delaware Avenue
Cincinnati 12, Ohio

Dear Mr. Marshall:

Several years ago — after almost thirty years of introducing new artists to the public — we decided to limit ourselves to the small roster whose names appear below.

I would suggest that you ask Mr. Allen T. Schoener of the Cincinnati Art Museum the names of New York galleries which might be interested in the type of work produced by the two artists you have in mind.

~~And send~~

Sincerely yours,

EGH:ph

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January 2, 1959

Dr. Laurence E. Mazo
4952 Maryland Avenue
Saint Louis 8, Missouri

Dear Dr. Mazo:

I am sorry that we have been so slow in reporting on the "Hyder."

After the hectic period of the Christmas exhibition I went off on a ten-day vacation and returned a few days ago. Mr. Goodrich withheld reporting until he could talk directly with me. The conversation took place today and I am sorry to advise you that he considers the picture a forgery. As a matter of fact, this is the third time that the Arts Council has had occasion to study the same painting which passed hands on so many occasions. A complete record has been maintained and Mr. Goodrich is very eager to get the details of the source of your purchase, et cetera, if you care to release such information in the hope of having complete data on the picture. Furthermore, if at any time you would consider presenting the so-called Hyder to the Museum, it will be gratefully accepted for the study archives. Furthermore it will obviate any possibility of this painting continuing its tour and additional investigation.

I know that you will be disappointed but on the other hand you were well prepared for such information.

May I take this occasion to wish you a very happy New Year.

Sincerely yours,

EGM:ph

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January 2, 1959

Mrs. B. Franklin Meehling
1512 Spruce Street
Philadelphia, Pennsylvania

Dear Mrs. Meehling:

Your letter arrived during my absence on a holiday vacation.

For your information, many of the Hartley paintings are unsigned and I should be glad to obtain for you some form of authentication although our billhead should qualify.

On the other hand, if you are unhappy with this acquisition, please do not hesitate to return it. We shall send you a refund or a credit invoice. Do let me know your decision.

My best wishes for a very happy New Year.

Sincerely yours,

EGM:pb

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January 2, 1959

Mr. Richard S. Davis, Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

Dear Mr. Davis:

During your visit I believe I mentioned to you that I expected within a few days the original sketch for his Christus. This has just arrived and I am planning to have it photographed early next week.

I recall also that you expressed an interest in this figure but am writing before sending on the photograph as all this occurred during a period of utter confusion — the preparation for our Christmas show and the mad activity in the American art field. It is entirely possible that my confusion caused a case of mistaken identity and that it was not you but someone else who expressed this interest in the Epstein.

Won't you be good enough to have your secretary drop me a note and straighten me out in this connection.

Many thanks.

And a very happy New Year to you.

Sincerely yours,

RCH:ph

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POL

January 2, 1969

Mr. Bernard R. Cohen
Park Gallery
20960 Greenfield
Oak Park 37, Michigan

Dear Mr. Cohen:

Thank you for your letter.

Much as we should like to cooperate with you, our current inventory is so limited that we are not in a position to organize any one-man shows. Several major exhibitions have been planned by museums and I doubt whether anything will be available until the latter part of the year.

However we can possibly arrange to let you have some silk-screens by Ben Shahn — black and white and/or color. It would be best, however, for you to make a personal selection on your next visit to New York.

Sincerely yours,

EGH:pb

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THIRTEENTH FLOOR
232-248 NORTH ELEVENTH STREET
PHILADELPHIA 7, PA.

Miss Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

When we purchased the small O'Keeffe on
December 12th, you will recall that you
said it would take a bit more than a week
to get it to us since the frame was
scratched and in need of repair.

When the collect shipment did come in on
December 31st (nearly three weeks later),
you can well imagine how surprised we
were to see that nothing at all had been
done to the frame -- except possibly to
scratch it a bit more.

Did someone goof?

So much for that. For my records, will you
be good enough to send me a receipt
describing the painting and the price. Thanks.

Sincerely yours,



I.N. Pinous
7110 Wayne Avenue
Philadelphia 19

inp/n
January 2, 1959

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1950

Mr. M. W. Primoff
1192 Park Avenue
New York, N. Y.

Dear Mr. Primoff:

On November 29th we sent to you on approval a drawing by Ben Shahn entitled BULL. As we are now organizing an important exhibition of drawings for an out-of-town museum, I am writing to ascertain what decision you have made in relation to BULL. Won't you please let me know.

Thank you for your courtesy.

Sincerely yours,

EGH:ph

note 1/22

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1969

Mr. Leonard S. Schlosser
322 Central Park West
New York, N. Y.

Dear Mr. Schlosser:

To the best of my knowledge, the current valuations of the
three paintings are as follows:

Ben Shahn - BUILDERS - Tempera - \$650.

Ben Shahn - SILENT MUSIC - Silkscreen - \$75.

Niles Spencer - THE ICE HOUSE - Casein - \$500.

Max Weber - WOMAN'S HEAD, 1928 - Gouache - \$400.

Sincerely yours,

KCH:pb

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published is correct. It is the policy of the Archives of
American Art to publish information only after the date of sale.

January 2, 1959

Mr. James S. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

I have just answered your telegram and am writing a more explanatory message to you via U. S. mail.

I returned from my vacation yesterday and am slowly returning to normal functioning. On receipt of your wire I checked with Lawrence who explained that he had written to you last week stating that the picture would be shipped the following day. This was based on the framer's promise to make delivery the same afternoon. However, he did not come across and it was not until Monday that the frame arrived. It was packed instantly and shipped by Airway Express.

Needless to say I am terribly sorry about all these delays but at this time of the year we can't even have the satisfaction of having out anyone involved as framers and packers have been terribly harassed with speed deliveries. I hope that when the picture reaches you it will compensate for all the disappointments and annoyances.

Of course I was delighted with your enthusiasm in connection with the two Marins which I, too, consider among the top masterpieces. The day they arrived from the framers I came down after dinner to look at them quietly and alone before they left for Iowa and all I can say is that I am very happy that Dorothy and you will be the custodians and will enjoy these paintings.

Whenever you make a decision regarding the Marin you acquired previously, let me know. It looks like a very handsome example and while I think it rounds out a great trio in the Marin water-color group I shall always be ready to purchase it from you.

And now I am about to depart for the upper regions to dress for the New Year's party with a few of my friends. I hope you and Dorothy have a glorious year and continue to enjoy life as you do.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is the property of the artist or purchaser.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

January 2, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Weber finally came today. According to an invoice from Budworth, they
didn't ship it until December 30th instead of Tuesday before last.

Thanks and Happy New Year.

Sincerely,

James S. Schramm

JSS:ma

EGH personal stationery

January 2, 1959

Mr. Philip Sills
132 East 12nd Street
New York, N. Y.

Dear Mr. Sills:

On my return from the much-needed vacation, I found the Pasquin book which you were kind enough to send to me and am writing to express my profound thanks to you for your thoughtfulness and generosity.

I hope to have the pleasure of seeing you and Mrs. Sills in the near future.

My best wishes for a Happy New Year.

Sincerely,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Philip Sells
132 E 72 St F

Jules Pascin	watercolor	Five Women	15 x 15 $\frac{1}{2}$
Preston Dickinson	Charcoal Dr		13 $\frac{3}{4}$ x 18
Ben Ben	Oil	Still Life	20 x 24
Moses Soyer	Oil	Girl Resting 1952	20 x 24
Moses Soyer	Drawing	Ballet Girl	19 x 25
Isabel Bishop	Oil	Two Girls	12 $\frac{1}{2}$ x 20
Groz	Drawing	20 Shopping 1925	20 x 24
Gattinzo	Watercolor	Street Scene	14 x 13
Chagall	Hand Colored Print		
Cadmus	Col. Draw	Female Nude	11 x 10 $\frac{1}{2}$
Modigliani		A Madam Diederick	8 x 10 $\frac{1}{2}$
Philip Evergood	Watercolor		11 x 15
Antonio Music	Ink Drawing		
Cikowsky	Watercolor 1946		15 x 10
Raphael Soyer	Drawing	Lipstick	16 x 11
Music	watercolor		
Kuhn	Drawing	Nude	10x13
Kuniyoshi	Drawing	Central City	
Cikowsky	Ink Drawing	Three Men	
Raymond Tom	Drawing		
Cassat	Drawing	Mother and Child	
Lebduska	Oil	Landscape	

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January 2, 1959

Mr. J. Seymour Sloan
26 Platt Street
New York 38, N. Y.

Dear Mr. Sloan:

I am listing below the current insurance valuations of the three items:

Horace Pippin - VICTORY GARDEN - oil - \$1500.

Abraham Ratner - LAST JUDGMENT, SEQUENCE #12, 1954 - \$750.

William Zorach - HEAD - granite - \$1200.

Sincerely yours,

EGH:pb

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AF A

January 2, 1952

Mr. R. Amory Thorndike
Spring Street
Bar Harbor, Maine

Dear Mr. Thorndike:

Unfortunately it would be very difficult to make a reproduction of an individual weathervane and very costly unless you found some local person with special aptitude in that direction.

The weathervanes reproduced were made from the original molds which we obtained in toto but from which we selected only six models. We do not expect to put any others into work. If, however, I hear of someone equipped to handle this for you, I shall be glad to write you accordingly.

Sincerely yours,

EQM:pb

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter
NL = Night Letter
IT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(38)

NA068 PD AR=MINNEAPOLIS MINN 2 1124AMC=

1979 JAN 2 PM 1 38

THE DOWNTOWN GALLERY INC=

32 EAST 51 ST=

PLEASE WIRE MUSEUM PRICE STUART DAVIS PRINT NUMBER 22

"DETAIL STUDY FOR CLICHE"=

DOROTHY BERGE REGISTRARY WALKER ART CENTER=

65-0
1950



January 2, 1958

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

I was so glad to hear from you and the delay in my reply is due to the delightful fact that I was on a ten-day vacation.

I certainly look forward to seeing you and hope that you will call me and possibly arrange to spend a quiet evening with me. Won't you please let me know?

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 2, 1958

Wilson's House of Suede
9844 Wilshire Boulevard
Beverly Hills, California

Gentlemen:

When I returned from a vacation, I found a box containing a very handsome coat purchased as a gift for me by Dr. Michael Watter during his recent visit to Beverly Hills.

Much to my disappointment, the coat was too large in every respect and the hooded style was most unbecoming for my proportions. As it would be very difficult to make a choice at such great distance, I would very much appreciate a refund. On the other hand, if that is not feasible, could you send me some illustrations of a simpler model or models with color swatches. Perhaps I can find something more appropriate for wear in New York City and more characteristic of the styles I prefer as a tailored business woman.

The box was shipped to you on Friday, January 2nd. Thank you for your courtesy.

Sincerely yours,

RMH:pb

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January 2, 1959

Mrs. Lewis A. Trotzky
35 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Trotzky:

Indeed I saw the previous article and the rejoinder by Daniel Cotton Rich, formerly director of the Art Institute of Chicago and now at Worcester, Massachusetts. Incidentally, the writer discovered O'Keeffe of all artists in America. He has no contact with this particular field whatsoever and demonstrated his utter stupidity. I was all set to sue the so-and-so and submit proof that not only has there been the most extraordinary continuity but that O'Keeffe broke all sales records in 1958, but she would not hear of it and was merely amused. I have also heard that there were a tremendous number of letters sent to the magazine.

Of course we are very pleased that you are happy with the painting as this is always the most gratifying response that we can have.

My very best wishes for a Happy New Year.

Sincerely yours,

EGM:pb

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100 Church St

January 2, 1959

Mr. William Zimmerman
Diesel Construction Corp.
24 West 58th Street
New York, N. Y.

Dear Mr. Zimmerman:

This afternoon I received a copy of The Milwaukee Journal containing a review of the exhibition of 100 Church Street and thought that you would be interested in having this for your records. No doubt you have the itinerary from the American Federation of Arts and are receiving the announcements as they appear. If not, I would suggest that you communicate with Harris Prior, its director.

It may interest you to learn that we have had a number of industries requesting that we organize similar projects but with the incredible activity in the American art field we have been obliged to turn down all such requests. In any event, I can tell you that I enjoyed working with you and Mr. Wolfson and I hope that you are pleased with the continuity of interest in the exhibition.

May I take this occasion to wish you and Mr. Wolfson a very happy New Year. Do come in to say hello.

Sincerely yours,

EGH:pb

Enclosure

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January 2, 1959

Mr. Jerome Zipkin
1175 Park Avenue
New York, N. Y.

Dear Jerry:

When I was departing from French leave, I discovered the enclosed battered card which had not been mailed but was evidently man-handled by the various visitors who had access to the common mail bowl.

Just to show you that I thought of you, I am sending this relic to you after the holidays.

And so, I wish you a very happy New Year.

Sincerely,

EGH:pb
Enclosure

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Barre . Vermont

jan 3. 1959

Mr. Zorach.
Brooklyn New York

Dear Bill.

I was very happy to have been able to talk with you before your trip to Mexico. and when you get back. if I have the time would like to get into the creation of the design. You know that the one quarter size model will be very small to duplicate and just wonder wh t luck we would have to get it made. It would be better to allow us a little more so that we might be able to make larger models even thou that they have to be made exactly and this would give us the points to work from and thus give you a better looking sculptoring.

On the pedestal I fear that this would be better if it was made full to take care of the heavy load of material on top. The four pices would be sufficient to carry the tonnage on top.

(page #2)

I fully understand that you are working on this thru your representative and in the meantime. I want to get all the prices to-gether to make sure that we have given you the proper prices for acceptance. I am writing for cost of erection I had to guess at it at the time of estimate.

Possibly Angelo could throw up the design large enough for us to work from and we would discuss this with our carvers and we will have ample time to plan this latter.

Hope that we might get to-gether and have a good chat and I know that we might be able to be helpful to each other.

We have mailed the sample of the Canadian material and showing the polished and the stipple finish of the ~~made~~ stauary.

Hope that you have enjoyed your trip to Mexico.

Most sincerely

Armando.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mrs. Milton Lowenthal

1150 Park Avenue, New York City 28, N. Y.

Jan 3rd
[1959]

Dear Edith,

Surely hope you had a fine holiday. Thanks you for your card.

I am enclosing the bill and a check for the storage of our pictures this summer.

Would you be kind enough to send us an estimate on our L.

GUCLIELMI "TOTEM AND BRIDGE" 1952
OIL ON CANVAS 28 X 32 so that we may

transfer it to our "FOUNDATION". Also a photograph of it if one is available.

Also a photograph of the O'Keefe if one has been made. Thanks so much.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Happy New Year!
Hope to see you soon.
Trust the books in now 100.00.
Love,
Edith + Midway



MUNSON GALLERY

Est. 1860

275 Orange St. Telephone UNiversity 5-2121 New Haven 10, Conn.

CA

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st St.
New York, N.Y.

January 4, 1959

Dear Lawrence:

No
Sorry I have not gotten down to N.Y. lately, but we have been too busy here. Can you let me know if there is a Sacco and Vanzetti with the printing left? I have some one here who is anxious. If you can let me know, I will pick it up next time I am down.

Sure
The other thing you could help me with is a catalogue showing which of the Cushing Originals (weathervanes) is still available. If you do not have a spare illustrated catalogue, maybe you could list the things and their prices.

Happy New Year, and if you can let me know about these two things I will appreciate it.

Sincerely,

Larry

Larson B. Munson

ETCHINGS

PAINTINGS

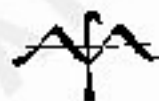
PRINTS

FRAMING

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THE AMERICAN FEDERATION OF ARTS



1087 Fifth Avenue, New York 20 - SA 2-2452

1/5/59

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st St.,
New York City 22

Dear Mrs. Halpert:

I would appreciate being placed on your
mailing list at my home address, shown
below.

Thank you.

Yours,

Robert H. Luck

152 East 94th St., 7-H
New York City 28

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Irving Frederick Burton, M.A.
A.B., M.S., F.A.A.P., F.A.C.P.

Jan. 5, 1959

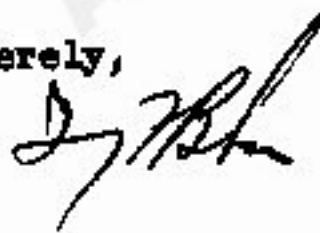
Dear Edith:

All of the pictures arrived without any apparent mishap. We have carefully gone over each of them and would like to make certain changes if it will meet with your approval. We would like to keep both Harnett drawings that were sent out on approval to us. We would like to return item no. 269 the Three Penny Opera of Ben Shahn and keep all the other selections. Financially it would amount to another \$600 that we would owe you. If this is agreeable to you, I will return the Shahn painting as soon as you reply.

Doris and I had a very pleasant stay in New York and a pleasant few hours with you. We were very curious about the Oppenheimer drawing. I wonder if you could give us Mr. Shahn's address and perhaps we could write to him directly. We are also very curious about the 2 Harnetts. Is it cricket to let us know about where you acquired them and where they have been?

A Happy New Years to you and we hope to see you again when we are in New York.

Sincerely,



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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 8, MISSOURI

January 5, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

The reason the three prints by Ben Shahn were not returned to you is that they were sold here during our show. Unfortunately our auditor has not had time enough up to this moment to complete the necessary auditing and re-checking but the checks and notices of these sales should be in your hands within the next few days, as well as a notification of what you owe the Museum in commission.

Sincerely yours,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:sw

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January 28 1959

Mr. George Michael Cohen
22 Windsor Road
Brookline 46, Massachusetts

Dear Mr. Cohen:

The addresses you requested are listed below

Mrs. Ernest F. Edlitz
5275 Arlington Avenue
Riverdale, N. Y.

Mrs. Stanley Resor
Greenwich, Connecticut

Mrs. John D. Rockefeller, Jr.,
740 Park Avenue
New York, N. Y.

Munson-Williams-Proctor Institute
312 Genesee Street
Utica, New York

We do not have the address of Mrs. Earl Herbert

"Fugue" is owned by the artist.

Sincerely yours

POL

January 5, 1959

Mrs. J. M. Grand
821 Colla Road
St. Louis 24, Missouri

Dear Mrs. Grand:

In response to your inquiry of January 2nd, The Downtown Gallery handles American art exclusively. It is possible that the Deitch Galleries, at 51 East 73rd Street, could help you concerning work by Medigliani.

We shall be happy to send you announcements of forthcoming shows and look forward to your visiting us.

Sincerely yours,

RCH:pb

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1/5/59

Mrs. T. E. Hanley
Bradford, Pa.

Took Zorach photos
Reclining Fig. Marble
HIII
" Nude Bronze
DIII

Send Photo
of Epstein
Zorach

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A Work-A-Day Calendar

JAN	FEB	MAR	APR	MAY	JUNE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
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LAST MONTH

1950 DECEMBER 1950

NEXT MONTH

1950 November 1950

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29	30					

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1950 January 1950

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23	24	25	26	27	28	29
30	31					

MONDAY

28

DECEMBER

ENGAGEMENTS

MEMORANDA

8:00

8:30

9:00

9:30

10:00

10:30

11:00

11:30

12:00

12:30

1:00

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5:00

5:30

362

MONDAY, DECEMBER 28, 1950

3

LENNEN & NEWELL, INC.
ADVERTISING

SAN FRANCISCO OFFICE
235 MONTGOMERY STREET

BEVERLY HILLS OFFICE
308 NORTH RODEO DRIVE

380 MADISON AVENUE - NEW YORK 17, N.Y.

January 5, 1959

Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sirs:

I have a copy of a portfolio of lithographs by
Ben Sahn entitled *Levens and Our Lady of Sorrows*.

It was published by Philip Van Doren Stern.

My copy is No. 7 of the ten copies which were
signed. *Each portfolio contains 10 subjects - each signed.*

Because of moving, I am disposing of some of my
portfolios and I wondered whether you would have
any interest in handling this one for me.

Can you give me a roughly approximate idea of
its value?

Cordially yours,

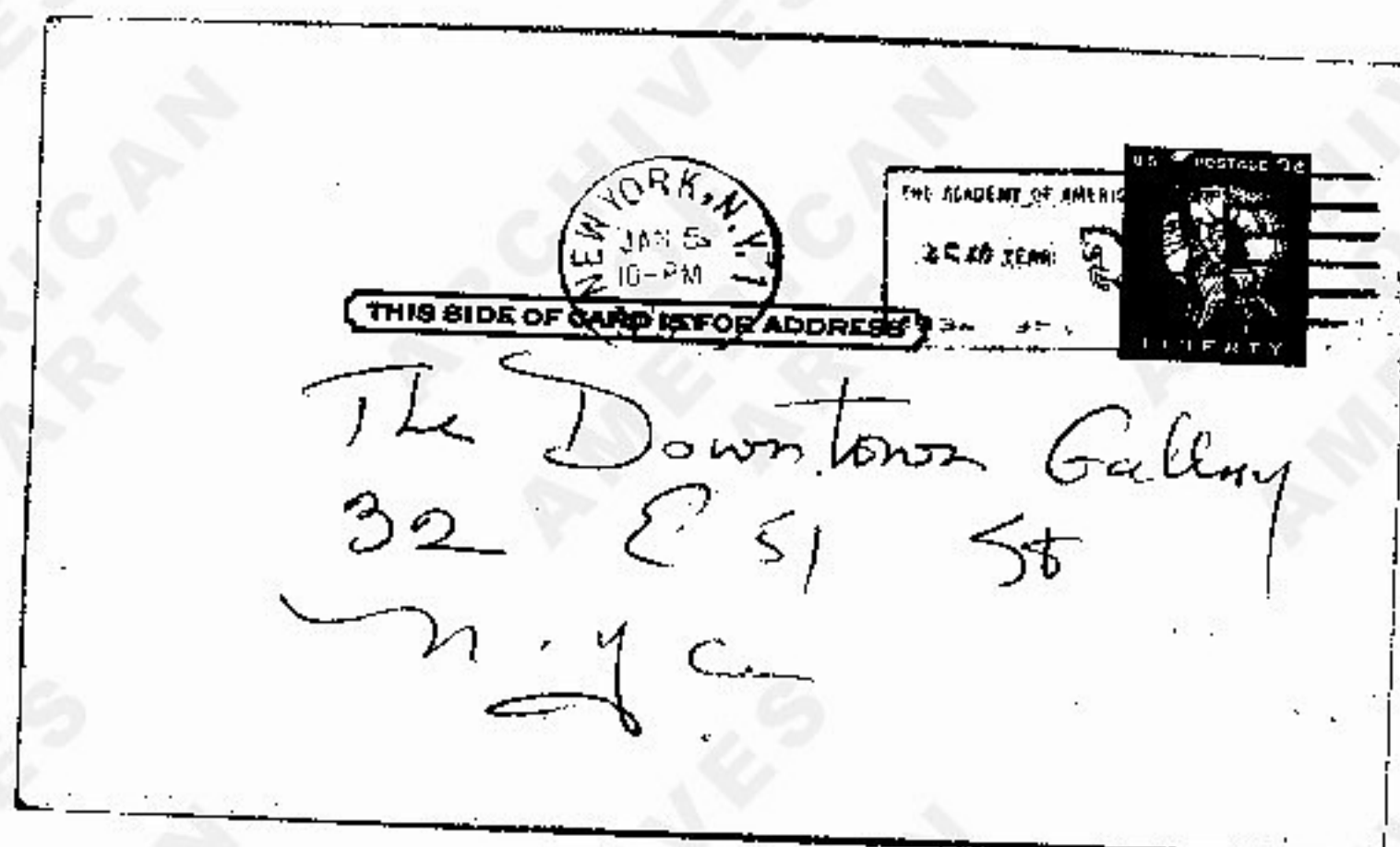
Jack D. Tarcher
Senior Vice President

JDTarcher-EA

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published.

Dear Sirs
MB Please send me
information about displaying
my painting in your gallery
St. Rubin
1351 E 24 St
BKlyn N.Y.

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January 5, 1959

Mr. E. Rabin
1351 East 24th Street
Brooklyn, New York

Dear Mr. Rabin:

For several years past we have limited ourselves exclusively to the artists whose names are printed below.

In view of the many galleries in New York always on the lookout for new talent, however, I trust that you will have no difficulty in establishing an association.

Very truly yours,

EGH:ph

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.

January 5, 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

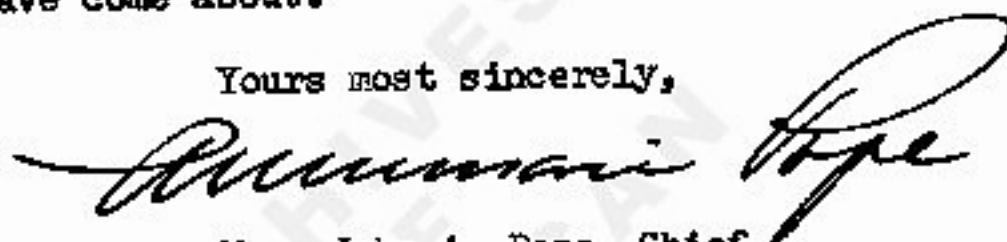
Dear Mrs. Halpert:

By now the works which you so generously loaned for our "AMERICAN FOLK ART" exhibition at the Brussels Fair have, undoubtedly been returned to you. We will be anxious to have your report, and hope that you found all to be in good order. Enclosed is a receipt for your signature, along with a return envelope.

There is no doubt that the show was a great success. Despite early criticism from the American press, the general consensus at the end of the Fair was that ours was among the most popular pavilions there, and that this exhibition was a true delight for the millions of visitors who had no idea that we, too, have a strong folk art tradition in America.

The Brussels Fair authorities join us in extending to you our sincerest thanks for your cooperation in this venture. Only through the willingness of lenders such as yourself could such an exhibition have come about.

Yours most sincerely,



Mrs. John A. Pope, Chief
Traveling Exhibition Service

Enclosure

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

January 6, 1959

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Per our telephone conversation, I am sending you herewith a copy of our CONTEMPORARY PAINTINGS AND SCULPTURE catalogue. As I explained to you, we are interested in obtaining the current values of our contemporary collection, and I will appreciate your noting the values in the catalogue. It is indeed very good of you to undertake this task for us, and I will look forward to receiving your evaluations. I am planning to talk to the Board on January 19 on the increased value of purchases made during the past ten to fifteen years so I would be most grateful if you return the marked catalogue fairly soon.

Thank you very much for your interest and help, and best wishes for the New Year.

Sincerely yours,



Gordon M. Smith
Director

GMS:eb
Enc.

Neiman-Marcus

DALLAS 1, TEXAS

January 6, 1959

Miss Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

We have given to the Dallas Museum for Contemporary Arts the two Meigs which we own. One is a Still Life 20" x 18" and the other a pastel 16" x 11" which the Herbert Sondheims gave us as a present.

I would like to have a statement from you as to their value as of December 31, 1958.

Very best regards,

Eddie

Edward Marcus

EM:sb

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January 6, 1969

Mr Laron B. Munson
Munson Gallery
275 Orange Street
New Haven, Connecticut

Dear Larry:

I do hope you had a pleasant holiday.

Indeed sorry, but there are no more of the Sacco
Vanzetti prints available - completely sold out.
During the Shahn Serigraph show a few weeks ago
many of the prints were sold, and now that Shahn
is in the Far East, we have no way of getting
additional prints.

Although I do not have a catalogue of the weather-
vanes, I am listing the selling prices below. We
do have additional vanes in the event you need some.

Sacred God (Fish)	\$225.
Formal Rooster	\$75.
Hand	65.
Deer Plaque	85.
Angel Gabriel	150.
Black Hawk - Horse	190.

Do stop in when you are next in town.

Sincerely yours

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

January 6, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find check for
\$1,500.00 on account.

It has been some time since I left
the Shahn "Apotheosis" with you for exhibition
in New York City. I have had no word about
this exhibit and I was wondering if you could
give me some information about it.

I trust you are in good health and
with kindest regards, I am

Sincerely,



JS:KB
Enc.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published without the artist's consent.

CHARAK FURNITURE

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425 EAST 53RD STREET, NEW YORK 22



COMPANY

makers of the Danbury Table

ELdorado 5-5045

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January 7, 1959

The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Now that we have returned all your art I can't thank you enough for the wonderful help you extended to Mr. Deskey and ourselves. It really made our show and received about as much publicity as could be possible.

I hope some day I will be able to reciprocate.

With kindest regards,

CHARAK FURNITURE CO., INC.


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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 7, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Corcoran Gallery of Art will celebrate its one-hundredth anniversary in 1959. In honor of the occasion, the Gallery is planning a major exhibition devoted to the community of thought between artists and writers in America. The exhibition, which will open with our Annual Ball on April 3 and continue through May 17th, will include some two-hundred paintings, some from the Gallery's collection, but most borrowed from other institutions.

The exhibition will be based on certain characteristic trends in American art and literature; each trend being represented by paintings and illustrated by means of suitable literary parallels. The period covered will range from the eighteenth century primitives to examples of abstract expressionism and from Jonathan Edwards to T. S. Eliot.

ART IN AMERICA is preparing a special issue on the exhibition which, in a revised version, will also serve as a catalogue. This catalogue will include a number of color plates as well as black and white illustrations.

We should like to borrow the following paintings from you for this exhibition:

J. Marin	•	<u>Sunset</u> , 1922 (#16 in Wight catalogue) (Halpert Collection)
DeKooning	•	<u>Woman</u> (gouache) (Halpert Collection)
1900. - A. Dove	•	<u>Sea-gull Motif</u> (or <u>Wave Motif #1</u>) (seen in your showroom)
M. Weber		<u>Three figures</u> (<u>Rococo</u>), seen in your showroom)

In order to expedite matters in the event that you should agree to lend us the above, we are enclosing our loan form to be filled out in triplicate, one copy to be retained by yourself.

We would like to have your permission to reproduce Marin's Sunset in color. I have written to Mr. Wight to get the electrotypes. We would also like to have your permission to reproduce the O'Keefe's In The Plains in the Stone collection.

over Peter Pariseau
Looking for
North

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Would you kindly let me know where one of the rare Weber
social protest works, Seaking Work, is?

Looking forward to seeing you Monday at 2:00 p.m.

Yours sincerely,



Henri Dorra
Assistant Director

HD:jb
enclosures

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[JAN. 7, 1959]

MRS. B. FRANKLIN MECHLING
1512 SPRUCE STREET
PHILADELPHIA 2, PENNSYLVANIA

The Downtown Gallery,
32 East 51 Street
New York 22 N.Y.

Wm. Grant

Dear Mrs. Haegeert:

Thank you so much for
your very nice letter, and your offer
of a refund, which I would like to
have. I sent the painting to you
yesterday by express.

I am sure the Warner Graves
drawing would be a delightful thing
to own, but I love color. No doubt
I shall eventually have to turn to
drawing, as oils & water colors
are so costly.

I shall stop in the first time
I am in New York.

Best wishes & many, many
thanks for doing this nice
thing for me.

Sincerely
Ethel Love Lecheung

January the seventh

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

January 7, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

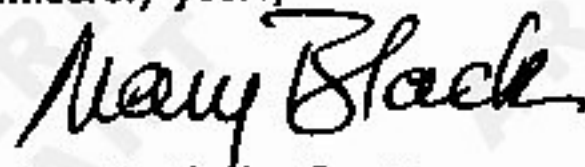
Dear Mrs. Halpert:

I hope you had a wonderful vacation and I am looking forward to seeing you and your show during my forthcoming visit to New York. I should be delighted to spend an evening with you. Would the 15th, 19th or 20th of January suit you? Any of the three would be fine with me. I expect to stay at the Warwick on the 15th and return there on the 19th.

I am beginning to work in earnest on the Civil War show that Mitch talked to you about last year. Can you tell me if you still own "Charleston Prison" illustrated as plate #61 in Jean Lipman's American Primitive Painting. I should like to borrow it for the show if that is possible. Our future accessioning policy is still in doubt, but if you find or have wood or metal sculptures related to the event, I hope that we shall be able to consider their purchase. Will you keep this in mind?

It will be a pleasure to see you next week or the week after and I hope to have a good talk with you then.

Sincerely yours,



Mary C. Black, Curator
(Mrs. Richard Black)

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

January 9, 1959

Dear Edith:

I have been asked to assemble for the American Federation of Arts an exhibition of one hundred years of American drawing. Rather than borrow from dealers and private collections, I would like to make the show consist of drawings which are available for the public to see in museum collections. One of the important people in the general evolution is Arthur Dove and because the drawing in the Metropolitan Museum was not available to me, perhaps the simplest thing to do is to buy one for the Addison Gallery Collection. I naturally turn to you.

I write this note with two possibilities in mind: one, that you might select half a dozen and send them here for me to choose one. However, there is no advantage of doing this unless they could be sent off immediately for I shall leave Andover on the 17th to be gone until the 22nd. However, the second possibility may be simplest, namely for me to stop over in New York on my return, Thursday, the 22nd, long enough to have a look. Because we are opening the show today, it would be preferable to follow the first course, but it depends upon how things are with you.

As I write this, a further alternative occurs to me. Could you send me a drawing immediately for the time being and let me call on you on the 22nd to select one for the Gallery which may go on tour?

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

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C O R Y
C O R P O R A T I O N
3200 Peterson Avenue
Chicago 48, Illinois

Office of the President
J. W. ALSDORF

January 9, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

Found on checking our files that we overlooked
returning the photos of the four Georgia O'Keeffe water-
colors you sent us.

Thought you would want these photos for your files
and they are enclosed.

Look forward to seeing you on our next trip East.

Best regards.

Cordially,


J. W. Alsdorf
rs
Enc. 4 Photos

Please note: All correspondence and
shipments are to be addressed to:
J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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America-Israel Cultural Foundation, inc.

2 WEST 45th STREET • NEW YORK 36, N. Y. • OXFORD 7-4030

Cable address: AMPUNDPAI

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January 9, 1959.

Mrs. E.G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It was indeed a pleasure to meet you during the Christmas Holidays at the home of Mrs. Milton Kramer.

You may be interested in seeing the attached catalogue of the exhibit "Forms From Israel" we were instrumental in bringing to this country for museum display. It opened at the Baltimore Museum of Art, and is now on view at the Wadsworth Atheneum in Hartford. It will be seen in New York at the Museum of Contemporary Crafts, from May 13th to August 30th.

I hope some day I will have the opportunity to discuss with you some of our cultural activities in behalf of the advancement of arts in Israel, and of our plans to bring Israel art to this country, and American art to Israel. I am sure you can be of invaluable help to us in these plans.

I would be delighted if that opportunity came soon.

Sincerely yours,

Anne Kostant
Anne Kostant, Director
Department Cultural Activities

AK:te

Formerly: American Fund for Israel Institutions, Inc.

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TH ANNIVERSARY
DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA. CR 7-4405



January 9, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

My intention to visit New York in January has come to naught.
I am sorry that I must defer the pleasure of seeing you until
later on in the season.

With best wishes for the new year.

Yours sincerely,

Denys P. Myers
Director
DPM:jl

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
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1500 MILAN BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

January 9, 1959

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Greatly appreciated your swell letter of January 2 which arrived on January 5. Reply has been delayed because I have been waiting for the photograph of the Stuart Davis, indicating its size, and which you wrote was being sent under separate cover. Same has not yet been received. Therefore, so far as the Davis is concerned, I cannot comment on same.

Insofar as the Sheeler painting, California Industrial, is concerned, I readily understand that it might be more difficult to resell the same to someone else if we did turn it in for a later painting. Accordingly, we do not wish said painting sent to us for further study and prefer to take the chance on a later canvas meeting our joint satisfaction.

The Sheeler which intrigued Mary showed some buildings - a barn perhaps - with big planes across the painting. I recall that you showed Mary a photograph of it, and it had been sold sometime ago.

Thanks for offering to send the Sheeler, but it just does not strike us as being as attractive as some of his others.

Sincerely,

Sylvan Lang
Sylvan Lang

17

Probably the photograph went astray in mail as its a week since mailing.

SL

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MRS. PAUL TODD MAKLER
612 ZOLLINGER WAY
MERION, PENNSYLVANIA

9 January, 1959

Dear Mrs. Halpert:

My husband and I would like to keep records on our paintings and would appreciate any information you can send us concerning the canvases we bought from you.

To refresh your memory they would be:

1. Georgia O'Keefe "Purple Hills"
2. Georgia O'Keefe "Antelope Head with Pedernal"
3. Demuth "Still Life, Zinnias and Squash"
4. Arthur Dove "Beach"

Such things as previous owners, dates and places of exhibition, date of execution, or any other intelligence you might have gathered in regard to our pictures would help us "pad" our card file.

Thank you for your interest in us, and with our wish that your gallery will continue to have the quality of picture you wish to show,

Sincerely,

Hope Makler

Hope Makler
(Mrs. Paul Todd Makler)

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CHARLES DEMUTH (1883-1953)

ZINNIA & SQUASH

Among paintings willed by Demuth to Georgia O'Keeffe.

EXHIBITED: Downtown Gallery - Gallery Purchases, 5-6/53
Downtown Gallery-Summer Show, 6/57
Atlanta Art Association Galleries, 1/58
Downtown Gallery-Demuth Exhibition, 5/6/58

ARTHUR G. DOVE (1880-1946)

BEACH, 1940

Wax emulsion on linen gesso

EXHIBITED: An American Place-Dove Show, 1940

GEORGIA O'KEEFFE (1887)

ANTELOPE HEAD WITH PIEDERNA, 1953

EXHIBITED: Walker Art Center, 7/54
Downtown Gallery-29th Annual Exhibition, 10/54
Downtown Gallery-O'Keeffe Exhibition 3-4/55
Hackley Art Gallery, 10/55
Parish Museum, Southampton, L.I., 6/56
Landau Gallery, Los Angeles, 4/57
Detering Galleries, Houston, 2/58
Sarasota Art Association, 4/58

REPRODUCED: National Weekly, 12/25/55
Catalogue, Detering Galleries, 2/58

PURPLE HILLS, 1938

EXHIBITED: An American Place, 1-3/39

32.55 + 32.55 + 69.75 = \$134.85

TO: The Downtown Gallery
FROM: The Junior Council of The Museum of Modern Art
RE: Christmas Print Sale

We are pleased to send you the enclosed check in payment of prints purchased from the Junior Council's Christmas Print Sale. The attached sales slips indicate prints sold and names of purchasers. The amount includes sales tax, minus the 10% handling charge due the Junior Council.

The following prints, not sold, will be returned to you. We have deducted the cost price of the frames from the amount enclosed, as per our agreement.

Marin ST PAUL'S NEW YORK (unframed)

Marin THE LOBSTER FISHERMAN (unframed)

We thank you for your interest and cooperation.

Sincerely,

January 9, 1959

Mrs. Hulbert S. Aldrich
Mrs. Carroll L. Cartwright
Co-Chairmen-Christmas Print Sale

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25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

January 9, 1950

Mrs. Edith G. Halpert
American Folk Art Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I have had a chance, now that the Christmas rush is over, to really sit down and study the charming group of watercolors, drawings and pastels which you sent to us as an additional gift to your collection of American Folk painting. It is indeed a charming group and will add enormously to the collection. Having only seen the photographs, I am enchanted with many of the originals, particularly the watercolor by Roxana Weston "By the Sea" as well as the charming silhouette of the young woman. The others of course are equally enchanting. Many thanks for your great generosity.

I do hope you are able to get off for a rest far away from the art marts and that you will get back or are back thoroughly refreshed and ready for the New York grind once again.

Ellie joins me in sending you all good wishes for the New Year.

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

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January 10, 1959

What a guy. From one beach to another (please note spelling).

Dear Tommy:

What a guy. From one beach to another (please note spelling).

As for this one, I suddenly decided not to join the sex pots of Florida this year and went off to a desert island in the Bahamas to spend my vacation. Nary a word of art. And when I was asked, "And what do you do?" I always replied that I was just a rich old idler. Thank heavens there were several who did not believe me and looked me up in New York subsequently. However, it was really a wonderful rest, with nothing but sea, sky, and beach.

I still hope to get down to Florida, particularly now that it can be made in two hours -- so the ads read. How long are you staying in Delray and what are you up to this year?

Of course I really should not be on speaking terms with you as I am sure you cannot bypass New York, or rather, that you cannot bypass me without by-passing New York. Get it, boy?

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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• ഉപയോഗിക്കുന്ന സാധനങ്ങൾ
• ഉപയോഗിക്കുന്ന സാധനങ്ങൾ

0501 986019) TADTODU 03 23000 UHU MDTA .700 0 0000
.(YAHILQD)

As for this one, I emphatically decided not to join the
society of "Lovers" and went off to a
beach in the Bahamas to spend my vacation.
I was a word of course. And when I was asked, "What
was your reply?" I always replied that I was "a
man of few words." I think however, that his
reply was that he did not believe me and looked me up in New York
subsequently. However, it was really a wonderful
experience with nothing but love, and honesty.

Dear Mr. [redacted] :

I am sorry I cannot tell you more about my plans for the future. I am very busy at present and have no time to spare.

Yours truly,
[redacted]

January 10, 1950

Mr. and Mrs. James W. Alsdorf
200 Chestnut Street
Winnetka, Illinois

Dear Alsdorfs:

Thank you for your holiday wishes and the charming card used for the purpose.

As you know, I am maintaining a very complete file of Barnett material -- for obvious reasons -- and I should very much like to have a photograph of his "Golden Horseshoe" which I presume is in your collection. Incidentally, I retained for my own collection, among others, "Colossal Lark" -- also dated 1890 -- and am particularly interested to have a record of your picture. Therefore would you be good enough to send me photographs at your convenience, together with information regarding size and provenance. I shall be most grateful.

And I hope that you will be in New York soon and will come in to say hello.

My best wishes for a very happy New Year.

Sincerely yours,

EGH:ph

January 10, 1959

Dr. Peter Sammartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Please forgive me for not having answered sooner. I decided to take a holiday vacation as of the 15th of December.

Indeed I shall do all I can to direct gifts to Fairleigh Dickinson University. The current awareness of the tax situation has been leading a great many collectors to present works of art in most instances to universities or museums with which they have had some specific contact or about which they have specific information.

Won't you please let me know what you have in your collection to date and the type of material you would like to receive. This would help me in any future suggestions.

As soon as I complete plowing through the work accumulated during my absence, I shall take advantage of your kind invitation as it would be most helpful for me to see what facilities you have and what type of material you find most suitable for permanent exhibition. Meanwhile, may I send my very best wishes for a very happy New Year.

Sincerely yours,

EGH:pb

P.S. Thank you for the check which just arrived. A receipt was mailed to you immediately.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Crestview 4-5819

January 10, 1939

Mrs. Stanley Freeman
709 North Beverly Drive
Beverly Hills, California

Dear Mrs. Freeman:

When I returned from my vacation John Marin advised me that you had called at the gallery. I am so sorry to have missed you.

"Standard Still Life" by Stuart Davis had been reserved previously but I shall let you know when any new pictures arrive from this artist. I expect one in the near future and shall send you a photograph when it arrives.

May I extend my wishes at this time for a very happy New Year.

Sincerely yours,

EGH:pb

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January 10, 1959

Mrs. Earl Wade Hubbard
Line Rock
Connecticut

Dear Mrs. Hubbard:

Thank you for your very handsome Christmas card and for your generosity in agreeing to the loan of the Davis to the Whitney Museum exhibition.

Of course we are always extremely gratified to learn that a painting purchased from us is giving pleasure to its owners. This is what makes gallery work so rewarding.

I hope that you and Mr. Hubbard will pay us another visit in the near future. Meanwhile, my very best regards and wishes for a Happy New Year.

Sincerely yours,

RGH:pb

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January 16, 1959

Mrs. Ralph Alfred Jessar
3417 Varden Drive
Philadelphia 29, Pennsylvania

Dear Mrs. Jessar:

You were very kind indeed to answer my letter so promptly.

I appreciate your interest and I hope to see you and Mr. Jessar
in the near future.

My best regards.

Sincerely yours,

RGE:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 10, 1959

Mr. James Kemper
922 Walnut Street
Kansas City, Missouri

Dear Mr. Kemper:

When I returned from my vacation I found your letter, together with an estimate received from Tagliano which is self-explanatory. This is now enclosed.

There is just one more estimate we are now awaiting and that is from a Vermont firm for carving the monument in stone. Zerach sent them a third wire a few days ago and he certainly should get this information within the next week. When this arrives you will have the complete information including the artist's fee. It does seem incredible that anything should take as long as this project in the way of obtaining relatively simple data but in checking with the several organizations which specialize in commissioned sculpture, this seems to be very characteristic.

In any event, I want to thank you for your understanding and patience. And may I send you my very best wishes for a Happy New Year.

Sincerely yours,

EGH:pb
Enclosure

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January 16, 1958

Mr. Jack D. Tarcher
Senior Vice President
Lennen & Newell, Inc.
320 Madison Avenue
New York 17, N. Y.

Dear Mr. Tarcher:

Shortly after dictating my salutation, I had the pleasure of seeing you and, as you recall, we discussed the portfolio of prints by Ben Shahn and I am now repeating my offer of double the purchasing price and will be glad to send you a check for \$50. if you wish to dispose of this portfolio for that sum.

Sincerely yours,

EGH:ph

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January 10, 1959

Mrs. Robert Markson
Deep Well Inn
Highway 111
Palm Springs, California

Dear Joyce:

It was good to hear from you.

I admire your spirit and think it is a splendid idea to stay on and have fun while you can. At this moment, I, too, feel completely relaxed as I spent twelve days away from the gallery in a perfectly heavenly place in the Bahamas. As a matter of fact I am so relaxed that I can't get back to work.

If you can get yourself into a working mood for a few moments, would you return the Rattner at your convenience. A credit will be sent to you.

Incidentally, a one-man exhibition of Rattner's work will open at the Whitney Museum on the 13th of this month. Perhaps you and Bob — during one of your quick business trips — will have an opportunity to see this exhibition, which will include a cross-section of Rattner's paintings illustrating the periods, needs, and variety of subject matter and so an excellent picture of his contribution. Also I hope you will let me know when you are in town and perhaps I can coax you to have dinner with me some evening at your convenience.

Keep having fun. My best to Bob.

Sincerely yours,

ECM:pb

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January 10, 1959

Mrs. Arnold Saltzman, Chairman
North Shore Arts Festival
One Vista Drive
Great Neck, Long Island, N. Y.

Dear Mrs. Saltzman:

As you know, I was away on a vacation trip for some time but when I returned I had occasion to discuss with Ben Shahn your request and he agreed to the arrangement you suggested.

I believe my secretary, Mr. Allen, suggested that you write directly to Ben Shahn and obtain his acceptance and make all further arrangements about his attendance on the stipulated day.

If there is anything we can do in connection with this matter, please let me know.

Sincerely yours,

EGH:ph

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January 10, 1959

Mr. I. N. Pineus
7110 Wayne Avenue
Philadelphia 19, Pennsylvania

Dear Mr. Pineus:

Is my face red.

The only excuse I can offer is that I left for a much-needed vacation shortly after your visit and did not return until a few days ago. I checked the matter and found that someone did goof, but in my relaxed state at the moment, together with the fact that the gallery was an utter madhouse, what with sales and deliveries, I can merely repeat the apology without raising cane in the gallery.

If you would be good enough to have someone in Philadelphia repair the frame — and I agree that it needs it badly — I shall be very glad to foot the bill, or, if you are motoring to New York at some time in the near future, I shall see to it personally that the repair is attended to promptly.

An invoice with the information listed was sent to you, but that, too, goofed. I am enclosing a duplicate for your records.

Actually, I am rather distressed that all these difficulties occurred in relation to your first purchase at the gallery. If you are not too discouraged at this time, I promise that our next transaction will be handled with utmost care and precision.

It was very nice meeting you and Mrs. Pineus and I look forward to the pleasure of a repeat visit.

Sincerely yours,

ROM:pb
Enclosure

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January 10, 1950

Miss Jill Slonin
320 First Avenue
New York, N. Y.

Dear Jill:

Please accept my belated thanks for your thoughtfulness in sending me the Christmas card of the Ben Shahn "Trumpeter." I was very much touched that you thought of me.

With your kind permission I shall send this to Ben Shahn who will be equally pleased and will be encouraged to make further contributions to UNICEF.

My best wishes for a very happy New Year.

Sincerely yours,

ESM:ph

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January 18, 1959

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Mrs. Pope:

Thank you for your very nice letter.

Yes, indeed, I heard from a number of friends who visited the Fair how outstanding the folk art collection appeared in the overall context. I congratulate you on the selection.

It was very nice working with you and I hope to have the pleasure of doing so again in the near future. The receipt is enclosed.

Sincerely yours,

EGH:ph

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January 10, 1959

Mrs. Stephen Stone
180 Elgin Street
Newton Centre, Massachusetts

Dear Sybil:

Thank you for your letter.

Yes, my vacation was a complete success. Much to my delight, Governor's Harbour was all that it is cracked up to be and I had the most complete rest enjoyed for many years. After twelve days I left with much regret but have managed to remain in a very relaxed mood.

Your invitation is most tempting and if I ever catch up with the work that accumulated, I certainly shall take advantage of your wonderful suggestion — if I am not obliged to ski. At one time I was champion ice skater of the Uptown Rink in Central Park but the very thought of all that white business and those slopes petrifies me. On the other hand, it should be fun to watch others.

I am at my ediphe in the apartment but am sure — without checking — that the Shaefer and O'Keeffe were shipped to you as all the Christmas deliveries were to have been made during my absence.

Please tell Steve that I sent a letter to Bill Williams of the Cerceran Gallery regarding the O'Keeffe painting FROM THE PLAINS. We are making a number of important loans to this exhibition which promises to be a very important contribution and which will be the major feature of ART IN AMERICA whose editors spent some time with me this week. I know it must be annoying to you to be called upon so frequently, but that is what you get for buying the wrong pictures. In any event, the artists and I are grateful for your cooperation.

And so, I hope I shall see you very soon.

Happy New Year,

RMH:pb

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January 10, 1959

Mr. Walter Meigs
The University of Connecticut
Storrs, Connecticut

Dear Mr. Meigs:

Pardon me for being so slow in replying to your very nice letter. After a very hectic season, I decided to take a two-weeks' vacation and returned several days ago facing the largest volume of unanswered correspondence.

Indeed, I shall be most delighted to see my two paintings -- or rather the two that you selected -- included in the exhibition. We have a good many others in our collection but these are the outstanding examples. Also I want to tell you how pleased I am that a show of your work will be held at the De Cordova Museum.

No doubt Frederick Walkey will attend to the publicity release but I would suggest that you write to him directly regarding the contact with the national magazines. It is far more effective when such material emanates from any part of the country other than New York City which sends out reams of material to all the magazines and newspapers. However, I shall do all I can to be of assistance and am writing a note to Senator Benton on a personal basis. You can well understand that anything else might be considered interference on my part, since you have an official representative in New York and in Boston. Of course I will get in touch with Bill Lane but I have had no contact with Olson. In any case I shall send Walkey a mailing list including names of previous purchasers of your work -- via the Downtown Gallery.

I hope that I shall have the pleasure of seeing you in New York when you venture in this direction.

My very best regards.

Sincerely yours,

DMH:ph

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January 10, 1959

Mrs. Edward R. Wehr
3035 West Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

It was good to hear from you. You are very kind to mention the book and indeed I am very pleased that you like this addition to your collection of memorabilia.

The Weber painting was sent to you several days ago. It is too bad that you missed the exhibition, which, as you probably know, was one of the great events of the season and a tremendous surprise to the majority of visitors who had been unaware of the tremendous contribution made by Weber throughout his entire career and the fact that he antedated so many of the European artists who have been credited with being the originators of every new conception. Incidentally, your painting was one of the "hits" of the show.

Under separate cover I am sending you biographical data on Weber to add to your documentation. It is too bad that the Museum of Modern Art has no copies available of the catalogue published in conjunction with the Weber exhibition in 1939 — the first one-man show held in that institution. However, I think if you will write directly to the Whitney Museum, you may be able to obtain a copy of the catalogue of the retrospective held there in 1948. We have no extra copies in our files and I find that collectors are more successful in obtaining such material from museums than dealers.

I do not wish to be persistent but in my letter of November 19th I asked whether you were still interested in the pastel portrait head which you had asked me to set aside temporarily. I have not shown it to anybody since your visit and shall not do so until I hear from you regarding the matter. On the other hand, please do not feel any obligation, as we are very happy to have pictures to offer to the currently hungry public. It is really astonishing and very gratifying to find how active and real the interest is in American art.

Again, thank you for all your kind words and the efforts you are making in awakening further interest in your home town. My very best wishes for a happy New Year.

Sincerely,

EGH:pb

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January 10, 1959

Mrs. Richard Black, Curator
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

Thank you for your letter.

Yes, I had a delightful vacation and feel like a new woman. This has been an unusual season in the gallery with the most extraordinary activity in both the modern and the folk art departments. I had hoped it would quiet down but during the few days since my return it has been equally hectic. We sure are becoming the most cultured nation in the world.

I am delighted that you can arrange to spend an evening with me. The evening of the 19th would be perfect for me. Is seven o'clock convenient?

I still own "Charleston Jail" which is in my private collection. This was painted long before the Civil War but if it fits into your context I shall be delighted to lend it for the exhibition. Because of the fire hazard in Newtown where I have a pre-Revolutionary house, all of my paintings are in storage during the winter and are accessible at short notice. Also, if I think of anything which is suitable for your exhibition I shall advise you accordingly.

I look forward to seeing you.

Sincerely yours,

EMH:ph

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1718 Family Portrait Langsters ^{N.Y.}
W/3 Flowers in Basket ²⁷⁵
1690 Mr & Mrs Zochacher 90-
1292 Little Girl Miniature Gift

Stephen?
Mrs Clark
A
Carpenter

Wm. H. H. H.